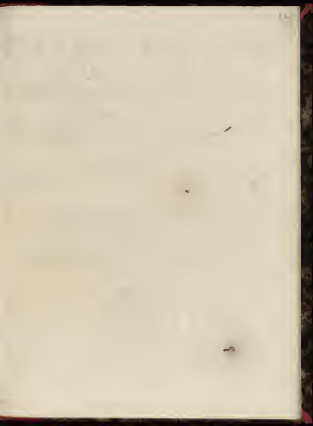






HVE

Y^M 154¹⁴ Ret
amary 1586





Violone se placer.

CONCERTO DECIMO QVINTO,

Nel quale, Si contiene, Messe, Salmi di più forti, Concertati
in diuersi modi, con Instrumēti, & senza. A doi,
tre, quattro, cinque, sei, sette, otto, & dodeci.

DEL CAVALIER TARQUINIO MERVLA:
ACCADEMICO FILOMVSÒ DI BOLOGNA.
Maestro di Capella. & Organista Del Duomo
di Bergamo.

D E D I C A T O

ALLI MOLTO ILL.^{RI}
E REVER.^{MI} SIGNORI
MIEI PATRONI COL^{MI}
LI SIGNORI PRELATI.
E CANONICI DELLA CHIESA
CATHEDRALE DI BERGAMO.

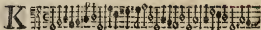
Con Privilegio.



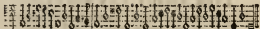
IN VENETIA,

Appresso Alessandro Vincenti. MDCXXXIX.

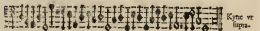
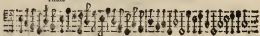
M



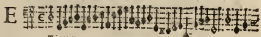
Kyrie.



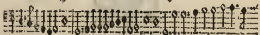
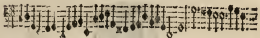
Credo.



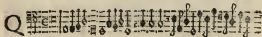
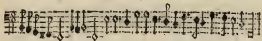
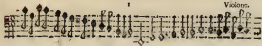
*Kyrie vt
supra.*



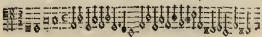
T in terra.



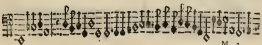
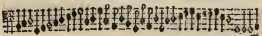
Violons.

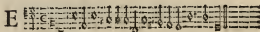
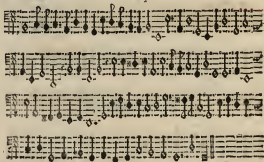


Vi solis

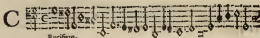


Adm.





T incarnatus.



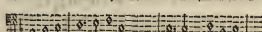
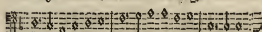
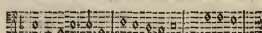
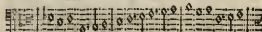
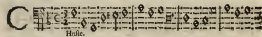
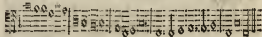
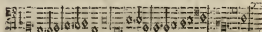
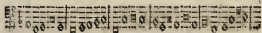
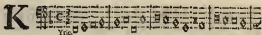
Rucifera.

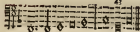


E T *ritorno*

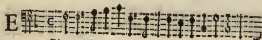
S *Andante*

A *Grave.* *Messe, e Salmi A 2. 3. 4. 5. 6. 7. 8. &c. 12. di Tarquinio Merula.* M 3

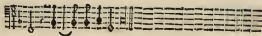
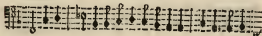
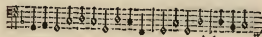
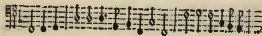
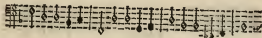
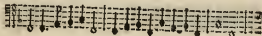




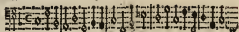
Kyrie ve čpca.



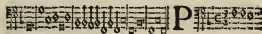
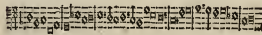
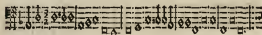
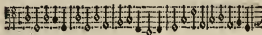
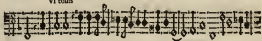
T in tona.



Q



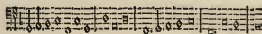
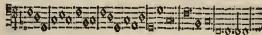
Vi tollis

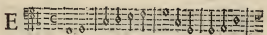
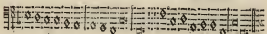
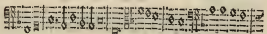
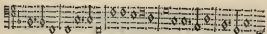
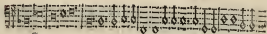
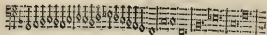
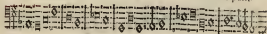


P

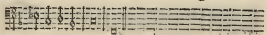


Atrien



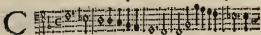


T incarnatus

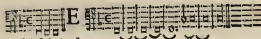
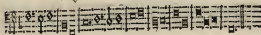
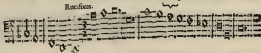


Mello, e Salvi A 1. 3. 4. 5. 6. 7. 8. & 12. di Tarquinio Menda.

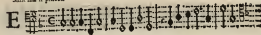
F 5



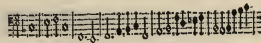
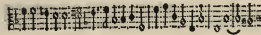
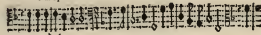
Racine.

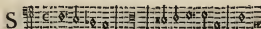
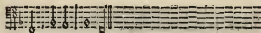
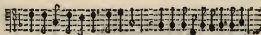
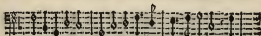
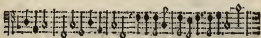
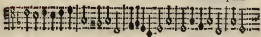


Sansi via li placet.

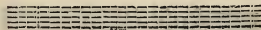
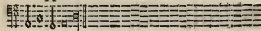


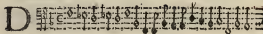
T in Spiritum



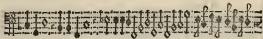
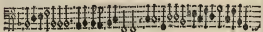
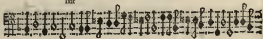


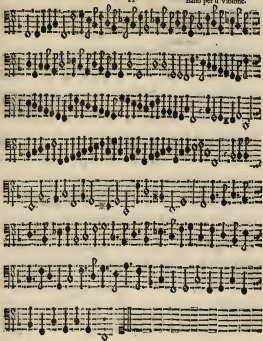
Andant.
Graz.

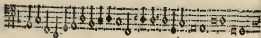
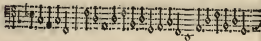
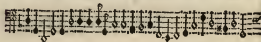
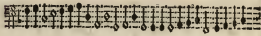
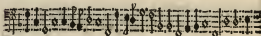
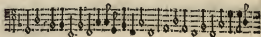
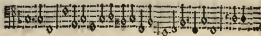


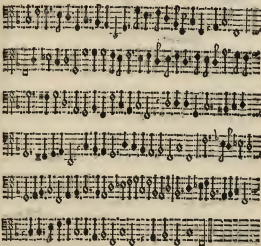


Exit

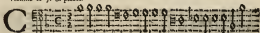




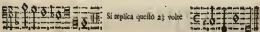
*Agnus Dei.**S. M. Gen. Paris.*



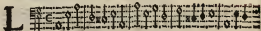
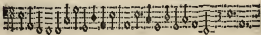
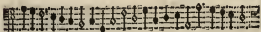
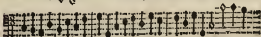
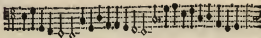
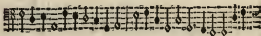
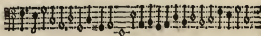
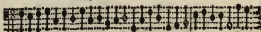
Violone A 5. Si placet.

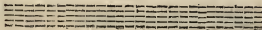
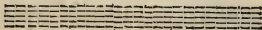
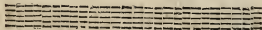
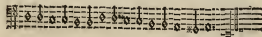
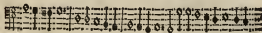
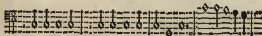
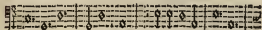
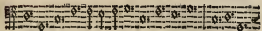


Onferebat.



Si replica quello a; volte

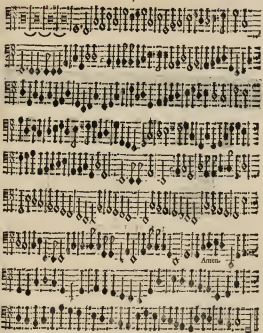
*Andare potrà*



L

Anda Ierusalem.

The musical score is written for a Violone. It begins with a large 'L' time signature, indicating a common time (C). The tempo is marked 'Anda Ierusalem.' The score consists of nine staves of music. The first staff begins with a large 'L' time signature. The music is written in a single system with various note values and rests.





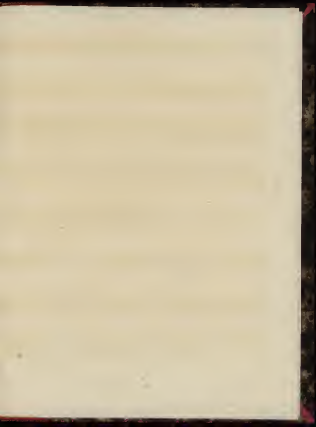
TAVOLA

Mella Prima:
 Mella Seconda,
 Dicit
 Magnificat
 Confitebor
 Laudate pueri
 Lauda benedicens

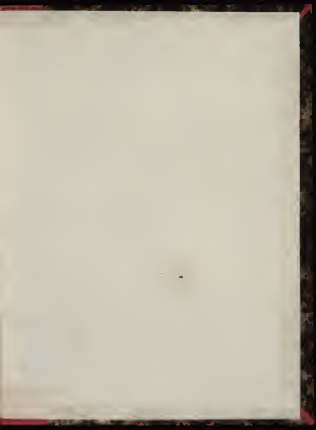


2
 4
 10
 13
 13
 14
 16

I N F I N E.









RES



